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**BEFORE THE FEDERAL COMMUNICATIONS COMMISSION**

**EN BANC HEARING ON CHILDREN'S TELEVISION**

**(MM DOCKET NO. 93-48)**

**JUNE 28, 1994**

**STATEMENT OF SHEILA TATE,  
CHAIRMAN OF THE BOARD OF DIRECTORS,  
CORPORATION FOR PUBLIC BROADCASTING**

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FEDERAL COMMUNICATIONS COMMISSION  
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**STATEMENT OF SHEILA TATE,  
CORPORATION FOR PUBLIC BROADCASTING**

**MY NAME IS SHEILA TATE. I AM CHAIRMAN OF THE BOARD OF  
DIRECTORS OF THE CORPORATION FOR PUBLIC BROADCASTING.  
THANK YOU FOR YOUR INVITATION TO TESTIFY TODAY.**

**LIKE ALL AMERICAN PARENTS, I HAVE WATCHED WITH DISMAY AS THE  
ISSUES OF CRIME, DRUGS AND VIOLENCE HAVE BECOME LARGER AND  
MORE INTRACTABLE, ESPECIALLY AS THEY AFFECT OUR CHILDREN.  
AND WITH EVERY PASSING DAY, I HAVE BECOME MORE CERTAIN THAT  
TELEVISION CAN PLAY A POWERFUL ROLE IN REVERSING THE TRENDS.  
TELEVISION REACHES VIRTUALLY EVERY CHILD IN EVERY  
HOUSEHOLD. IT IS AN EXTRAORDINARY RESOURCE IN CREATING AND  
MOLDING OPINION, IN EDUCATING AND INFORMING.**

**PUBLIC TELEVISION HAS AN HONORABLE HISTORY IN CHILDREN'S  
EDUCATION. PARENTS TRUST OUR PROGRAMMING FOR CHILDREN TO  
PROVIDE LEARNING THAT COMES TO LIFE. PROGRAMS LIKE SESAME  
STREET, READING RAINBOW AND GHOSTWRITER ARE RECOGNIZED  
FOR THEIR SUPERIOR ABILITY TO EDUCATE WHILE THEY ENTERTAIN.**

**BUT I NEED TO STRESS HERE THAT PRODUCING QUALITY CHILDREN'S  
PROGRAMMING IS NOT EASY, FAST, OR INEXPENSIVE. LET ME GIVE  
YOU SOME EXAMPLES:**

**FIRST, IT'S OUR EXPERIENCE THAT A "CRITICAL MASS" OF**

PROGRAMMING IS NEEDED BEFORE A SERIES CAN GO ON THE AIR. FROM A SCHEDULING STANDPOINT, AT LEAST 65 EPISODES ARE NEEDED, AND PREFERABLY 130. SINGLE PROGRAMS OR MINISERIES JUST DO NOT WORK FOR CHILDREN.

SECOND, CHILDREN'S PROGRAMMING REQUIRES A LARGE INITIAL INVESTMENT. FOR EXAMPLE, **GHOSTWRITER**, A SHOW WHICH STRESSES READING AND WRITING, COMPLETED AND DISTRIBUTED 42 PROGRAMS IN ITS FIRST SEASON. THE TOTAL PRODUCTION COST REACHED \$20 MILLION! GRANTED, MUCH OF THE INITIAL FUNDING WENT TO OUTREACH MATERIAL AND EDUCATIONAL SUPPLEMENTS. BUT EVEN A GAME SHOW LIKE **WHERE IN THE WORLD IS CARMEN SAN DIEGO**, WITHOUT SUCH SUPPLEMENTAL MATERIALS, COSTS \$4.7 MILLION IN ITS THIRD SEASON.

THIRD, THE HIGH COST OF DEVELOPING NEW CHILDREN'S PROGRAMS FOR PUBLIC TELEVISION IS BASED IN PART ON THE NEED TO DEVELOP POSITIVE AND SUBSTANTIAL EDUCATIONAL VALUES. THIS REQUIRES LENGTHY TESTING AND RESEARCH. IN MANY CASES, IT CAN TAKE AS LONG AS 24 MONTHS, AS IT DID FOR THE FORTHCOMING \$14 MILLION SERIES, **PUZZLEWORKS**.

FOURTH, PUBLIC TELEVISION HAS FOUND IT DIFFICULT TO GET FUNDING FOR CHILDREN'S PROGRAMMING. CORPORATIONS ARE SIMPLY NOT CONVINCED THAT CHILDREN'S PROGRAMMING ON PUBLIC TV REACHES THEIR MARKETS. THE BOTTOM LINE HERE IS THE EXPOSURE OF THE COMPANY NAME AND PRODUCT. **WONDERWORKS**,

FOR EXAMPLE, WON AN EMMY, THE PRIX JEUNESSE, AN INTERNATIONAL EMMY AND OTHER MAJOR AWARDS. BUT IN EIGHT SEASONS ON THE AIR, IT WAS NEVER ABLE TO ATTRACT A CORPORATE UNDERWRITER.

FINALLY, THERE HAS BEEN AN UNNECESSARY CHASM BETWEEN COMMERCIAL KIDS TV AND NON-COMMERCIAL KIDS TV. THE CHILDREN'S TELEVISION ACT OF 1990, AND THE GROWING CONCERN THROUGHOUT SOCIETY ABOUT THE PSYCHOLOGICAL IMPACT OF TELEVISION ON CHILDREN, IS STARTING, FINALLY, TO CLOSE THAT GAP. THE PROGRAM, **BILL NYE THE SCIENCE GUY**, IS A WONDERFUL EXAMPLE OF PRODUCTIVE COOPERATION BETWEEN PBS, A PUBLIC TELEVISION STATION {KCTS/9 IN SEATTLE} AND THE DISNEY CORPORATION. THIS NEW PARTNERSHIP WILL BRING AN ENGAGING AND HUMOROUS SCIENCE PROGRAM, AND ALL THE ANCILLARY SERVICES AND PRODUCTS, TO MORE OUTLETS AND MORE VIEWERS THAN WOULD HAVE BEEN POSSIBLE WITH EITHER COMMERCIAL OR PUBLIC TELEVISION ALONE.

PUBLIC TV IS ALSO A GREAT DEAL MORE THAN JUST WHAT YOU SEE ON YOUR TELEVISION. ONE OF THE BEST KEPT SECRETS, AT LEAST IN WASHINGTON, IS OUR WHOLE MENU OF COMMUNITY BASED EDUCATION AND INFORMATIONAL PROJECTS FOR CHILDREN. THE **SESAME STREET PRESCHOOL EDUCATIONAL PROGRAM (PEP)** HELPS INTEGRATE THE POPULAR CHILDREN'S SHOW INTO DAY CARE CURRICULA. THE **NATIONAL TEACHER TRAINING INSTITUTE**, FUNDED IN PART BY CPB, HAS HELPED TENS OF THOUSANDS OF TEACHERS

BECOME ADEPT WITH NEW TECHNOLOGIES AND MULTIMEDIA PROGRAMMING.

PERHAPS THE MOST AMBITIOUS AND IMPORTANT INITIATIVE, THOUGH, IS THE **READY TO LEARN SERVICE**. THIS NATIONAL PILOT PROJECT WILL PROVIDE SEAMLESS BLOCKS OF VIOLENCE-FREE CHILDREN'S EDUCATIONAL TV EVERY DAY FOR PRE-SCHOOLERS. IT WILL FEATURE SOME OF PUBLIC TELEVISION'S BEST KNOWN SERIES, SUCH AS **SESAME STREET** AND **BARNEY AND FRIENDS**, COMBINED WITH NEW PROGRAMMING AND COMMUNITY OUTREACH SERVICES. THAT MEANS WORKING DIRECTLY WITH PARENTS AND TEACHERS. CONGRESS HAS ALREADY APPROPRIATED \$7.5 MILLION TO CPB FOR READY TO LEARN SERVICES. IF IT REACHES ITS FULL POTENTIAL, **READY TO LEARN** COULD REVOLUTIONIZE EARLY CHILDHOOD EDUCATION IN THE UNITED STATES.

BUT NONE OF THIS CAN BE DONE ALONE. PUBLIC BROADCASTING WELCOMES NEW IDEAS AND NEW TALENT. STRATEGIC ALLIANCES IN THE PRIVATE, PUBLIC AND NON-PROFIT SECTORS WILL ONLY INCREASE AS WE LOOK FOR MORE PROGRAMS AND BETTER TECHNOLOGY. WE SHOULD NOT LIMIT OUR CHILDREN'S MINDS BECAUSE WE HAVE LIMITED MEANS.

IT IS COMMON KNOWLEDGE THAT KIDS SPEND ABOUT 27 PERCENT OF THEIR FREE TIME IN FRONT OF THE TELEVISION. SOME SURVEYS HAVE SHOWN THAT BY THE TIME THEY ARE FIVE YEARS OLD, THEY'VE WATCHED OVER 5,000 HOURS OF IT AND THAT BY THE TIME A CHILD IS

16, HE OR SHE WILL HAVE SEEN 18,000 MURDERS ON TV. THIS DOES NOT INCLUDE PROBABLY AN EQUAL NUMBER OF DEPICTIONS OF SEX, DRUG ABUSE, AND WHAT SOME MIGHT CALL "ANTI-EDUCATION."

AMERICANS HAVE ACHIEVED CONSENSUS, I BELIEVE, ON THE ISSUE OF VIOLENCE. POLLS SHOW CLEARLY WHAT MOST OF US CAN FEEL IN OUR GUT AND OUR HEART. EVEN THE KIDS AGREE. IN A RECENT CPB-COMMISSIONED POLL, 67% OF YOUNG PEOPLE SAID THERE IS TOO MUCH VIOLENCE ON TELEVISION.

ENOUGH POSTURING AND HANDWRINGING. LET'S GET TO WORK ON FINDING SOLUTIONS TO VIOLENCE. AND LET'S BEGIN WITH TELEVISION AND UNLEASH ITS POWER IN A BOLD, POSITIVE INITIATIVE WHICH FOCUSES, NOT ON THE PROBLEM, BUT ON THE SOLUTIONS...SOLUTIONS ALREADY AT WORK ACROSS THE COUNTRY, SOLUTIONS THAT TELEVISION CAN HELP SHARE WITH THE NATION. PEOPLE ARE YEARNING FOR RESULTS; LET'S PROVIDE THEM.

PUBLIC TELEVISION IS PUTTING TOGETHER A NEW, POWERFUL COALITION WHICH I WOULD LIKE TO TELL YOU ABOUT TODAY AND ASK YOU TO ENDORSE.

HERE IS WHAT WE PROPOSE: AN UNPRECEDENTED NATIONAL EFFORT OF PUBLIC BROADCASTING, COMMERCIAL BROADCASTING AND CABLE NETWORKS, AND COMMUNITY ORGANIZATIONS -- ALL WORKING TOGETHER TO REDUCE THE SCOURGE OF YOUTH VIOLENCE. THE CAST OF CHARACTERS SO FAR INCLUDES THE PUBLIC TELEVISION

OUTREACH ALLIANCE, THE NITTY GRITTY CITY GROUP (A CONSORTIUM OF URBAN PUBLIC TELEVISION STATIONS), AND BILL MOYERS' PUBLIC AFFAIRS TELEVISION COMPANY. CPB WILL PROVIDE IN EXCESS OF \$2.5 MILLION DOLLARS, DURING THE FIRST YEAR ALONE, IN DIRECT AND INDIRECT SUPPORT.

THIS "YOUTH VIOLENCE INITIATIVE" WILL INCLUDE TELEVISION PROGRAMS AND PERSONAL COMMUNITY INVOLVEMENT. PUBLIC SERVICE ANNOUNCEMENTS AND PUBLICATIONS. WE WANT THE COMMERCIAL NETWORKS -- THE ENTERTAINMENT INDUSTRY, REALLY -- TO UNITE BEHIND THE CONCEPT OF VIOLENCE REDUCTION. IMAGINE THE IMPACT OF AN EPISODE OF "BEVERLY HILLS 90210" - OR "SEINFELD" - OR "COPS" - THAT FOCUSED ON REAL-LIFE SOLUTIONS TO YOUTH VIOLENCE.

WE'RE NOT ONLY TALKING ABOUT REACHING KIDS HERE. IT'S IMPORTANT TO GET THESE MESSAGES ACROSS TO PARENTS, TO COMMUNITY LEADERS, TO POLICYMAKERS IN WASHINGTON, AND TO THE NEWS MEDIA, WHICH HAS DONE SO MUCH TO MAKE YOUTH VIOLENCE A NATIONAL ISSUE.

ALL WE ASK IS A REAL COMMITMENT. WE AREN'T INTERESTED IN LIP SERVICE. WE WANT A REAL MARRIAGE BETWEEN THE COMMERCIAL SECTOR AND PUBLIC TELEVISION. A MARRIAGE THAT HAS THE REAL ABILITY TO ENHANCE THE QUALITY AND QUANTITY OF EDUCATIONAL PROGRAMMING. AND BY EDUCATIONAL, I MEAN MORE THAN READING AND WRITING. I MEAN EDUCATION FOR VALUES, FOR

SAFETY, FOR LIVING.

PUBLIC TELEVISION IS THE PREMIER SOURCE OF HIGH-QUALITY  
PROGRAMMING FOR CHILDREN IN THE UNITED STATES. THE PUBLIC  
WANTS MORE OF IT. THE CONGRESS WANTS MORE OF IT. THE FCC  
WANTS MORE OF IT. WORK WITH US TO MAKE IT HAPPEN. IT CAN BE  
SUCH A FORCE FOR GOOD.

(6/15/94)

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CORPORATION  
FOR PUBLIC  
BROADCASTING

*A Quarter Century of  
Quality Programming*  
**STATUS**

Private, nonprofit corporation, authorized by the Public Broadcasting Act of 1967, enacted November 7, 1967, and incorporated on March 27, 1968, in the District of Columbia.

### **FUNCTION**

CPB is the primary national organization charged with the growth and development of telecommunication in the United States. CPB's mission is to provide high-quality, educational, informational, and cultural programming for all Americans.

To fulfill this mission, CPB funds diverse and innovative radio and television programs for national audiences and distributes direct grants to 584 CPB-supported public radio stations and to 351 public television stations in the U.S. and its territories. CPB also provides leadership to the public broadcasting system through training, technical and regulatory assistance, research, and planning.

### **HISTORY**

Public broadcasting in the United States is as old as American radio itself. The first educational station went on the air in Wisconsin in 1917. Over the next 50 years, public broadcasting evolved as a loose confederation of educational radio, and later television stations. The federal government's financial contribution began in 1962 with the passage of the Educational Television Facilities Act. In 1966, the Carnegie Commission issued a report calling for dramatically increased federal funding to help public broadcasting become a strong, organized, and effective system. One year later, President Lyndon Johnson signed the Public Broadcasting Act of 1967, creating the private, nonprofit Corporation for Public Broadcasting. The first board meeting was held at the White House with President Johnson in attendance. CPB was authorized to nurture and sustain a national system of public broadcasting based on local stations, and to act as a "heat shield" to deflect political pressure. To enhance program quality and distribution, CPB created the Public Broadcasting Service (PBS) in 1969 and National Public Radio (NPR) in 1970. In 1978, thanks to CPB funding and research, public broadcasting began the first satellite distribution of television and radio programs in the United States.

# CPB FACT SHEET

### **BOARD OF DIRECTORS**

CPB is governed by a 10-member Board of Directors that sets policy and establishes programming priorities. Board members are appointed by the President of the United States with the advice and consent of the Senate. Two of the 10 members represent public radio and television.

- Chairman: Sheila Burke Tate
- Vice Chairman: Martha Buchanan

### **CORPORATE OFFICERS**

- President and CEO: Richard W. Carlson
- Executive Vice President: Robert T. Coonrod  
Sr. Vice President, System and Station Development: Frederick L. DeMarco
- Sr. Vice President, Programming: Eugene Katt
- Sr. Vice President, Education:Carolynn Reid-Wallace
- Sr. Vice President, Corporate Communications: Philip Smith
- Treasurer: Renee Ingram

### **FUNDING SOURCES**

● Congressional Appropriations. Funds for CPB are authorized by the Congress in three-year, advance cycles and are appropriated two years ahead of the fiscal year in which they are to be spent. This advance-year funding is critical to the overall stability of public broadcasting, especially for program planning and production.

● Other Grants. Foundations and other sources provide grants to CPB for specific projects which have allowed CPB to provide leadership in special nationwide efforts, such as combating adult illiteracy, teaching math and science, etc.

### **DISTRIBUTION OF CPB FUNDS**

CPB distributes 95.2 percent of its income in direct support of public broadcasting.

● **Grants to Stations.** CPB-supported stations receive the largest share (some 65.8 percent of these monies) as Community Service Grants (CSGs), direct, unrestricted grants for operations and program production and acquisition. To qualify for a CSG, public broadcasting stations must hold a noncommercial broadcasting license from the FCC (political organizations are not eligible); employ a minimum of five (radio) or 10 (television) full-time professional staff; have unlimited access to studio and production facilities for regular production and broadcast of locally originated programming; generate minimum nonfederal income (\$195,000 for radio, \$450,000 for television in FY 1993); maintain a broadcast schedule of a prescribed minimum number of hours; and broadcast programs that meet community needs of an educational, informational, and cultural nature, but do not promote a religious philosophy.

● **Program Production and Distribution.** Another 23.4 percent of CPB's funds support radio and television program production and distribution. CPB supports public radio's and television's major national series, among them, *All Things Considered* and *Morning Edition* for radio; and *WonderWorks*, *Frontline*, *American Playhouse*, *Great Performances*, *The American Experience*, and *The MacNeil/Lehrer NewsHour* for television. CPB provided initial funding for *Ghostwriter*, *Sesame Street*, and *Puzzleworks*, scheduled to air in January 1995. CPB taps the creativity and diversity of producers nationwide by soliciting program proposals from public broadcasting stations, independent producers, and other production companies to present the finest in children's, news and public affairs, and arts and cultural programming. CPB also serves the specialized needs of all Americans through the funding of radio reading services for the print handicapped, closed captioning of television programs for the hearing impaired, and descriptive video for the hearing impaired.

● **System Support.** CPB supports a variety of education and training activities for the public telecommunication system. CPB also provides technical assistance to public broadcasting through a management consulting service, publications, and international activities.

● **Planning and Research.** CPB coordinates systemwide planning and conducts research to help public broadcasting keep up with changing technology and fluctuating financial conditions. Areas of investigation include alternative program delivery systems, audience research, high definition television, digital audio and video technology, and a Ready-to-Learn service.

#### FOR MORE INFORMATION

CPB Office of Corporate Communications:  
(202) 879-9687  
May 26, 1994

#### SELECTED HISTORICAL HIGHLIGHTS

Date/Year	Event
November 7, 1967	Public Broadcasting Act authorizes creation of CPB
March 27, 1968	CPB incorporates
December 3, 1968	First CPB program grant (\$150,000) to <i>Black Journal</i>
November 3, 1969	PBS incorporates, established by CPB and public TV licensees
February 6, 1970	NPR incorporates, established by CPB and public radio licensees
May 3, 1971	<i>All Things Considered</i> , CPB funded, debuts on NPR.
March 1, 1978	Public TV satellite service begins
October 1, 1979	Public radio satellite service begins
January 1980	CPB Program Fund established for TV
March 1981	Annenberg/CPB Project established
September 9, 1983	<i>MacNeil/Lehrer NewsHour</i> , CPB funded, debuts on PBS
May 1986	CPB and public TV stations establish Program Challenge Fund
October 1986	CPB Radio Program Fund established
September 1989	Independent Television Service incorporates, with CPB funding
October 1990	CPB funds replacement satellites for public radio and television



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# CPB BIOGRAPHY

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**Sheila Burke Tate**  
**Chairman, CPB Board of Directors**

Sheila Tate is president of Powell Tate, a 60-person public affairs firm located in Washington, D.C. She served as campaign and transition press secretary for President-elect Bush until January 1989. From May 1987 until June 1988, Tate was deputy to the chairman of Hill and Knowlton, one of the nation's major public relations firms.

Previously, she was senior vice president of Burson-Marsteller, another major public relations firm, from 1985 to 1987. Highly respected by the Washington press corps, Tate became well-known through her high-profile White House job as press secretary to First Lady Nancy Reagan from 1981 to 1985.

Before joining the White House, Tate was vice president and account group supervisor in the Washington and Houston offices of Hill and Knowlton from 1977 to 1981. She supervised media relations and graphic communications programs and coordinated the full-time efforts of seven regional offices in a major public affairs program.

In her early public relations experience, Tate was an account executive with Burson-Marsteller in Pittsburgh, Pa., and with Fahlgren & Associates in Parkersburg, W. Va. She was a copywriter with Ketchum, MacLeod & Grove in Pittsburgh.

Tate is listed in *Who's Who in America* and *Who's Who of American Women*. She was named "Woman of the Year" by the Pittsburgh Newswomen's Club in 1982 and has been a member of the Duquesne University Century Club of Distinguished Graduates since 1982.

Tate is serving her second term on the Board of the Corporation for Public Broadcasting, appointed by both Presidents Reagan and Bush. She served as Vice Chairman and currently serves as Chairman of CPB, the primary organization charged with the growth and development of public television and radio in the United States. She is also a member of the Board of WETA, Washington's public broadcasting station.

She is a member of the National Press Club and an officer and director of the National Press Foundation, as well as a member of its executive committee. She was a member of the United States Information Agency's private sector public relations committee, and now serves on a similar committee for the U.S. Military Academy at West Point.

She holds a B.A. degree in journalism from Duquesne University and has done graduate work in mass communications at the University of Denver.

Born on March 3, 1942, in Washington, D.C., Tate lives in McLean, Va., with her husband and two children.

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July 19, 1993

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YOUTH VIOLENCE IS ONLY ONE EXAMPLE OF THE VALUE OF STRATEGIC ALLIANCES IN THE PRIVATE, PUBLIC AND NON-PROFIT SECTORS. IN PARTICULAR, CPB BELIEVES THAT A MARRIAGE BETWEEN THE COMMERCIAL SECTOR AND PUBLIC TELEVISION WOULD HAVE THE REAL ABILITY TO ENHANCE THE QUALITY, QUANTITY AND POSITIVE EFFECT OF CHILDREN'S PROGRAMMING.

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